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filmindia

AUGUST - 1951

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DILIP KUMAR
IN
"Gohar"
Starring
MADHUBALA · DILIP KUMAR
Produced by
P. N. ARORA

Studio S. M. Pandit

AN ALL INDIA PICTURES PRODUCTION

This is an Announcement from

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C. RAMCHANDRA'S

PRODUCTION No 1

Starring

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Music

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introducing **NADIRA**

DIRECTED BY **MEHBOOB**

music

NAUSHAD

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SURAIYA
in
SANWRI
Written Produced & Directed by
niranjan
For Particulars:- KUNDI ART PRODUCTIONS
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CHANDU STUDIO

P. J. FILM UNIT LTD.,

208, Famous Cine Labs., & Studios, Haines Road, Mahalaxmi,

BOMBAY 11.

When Nargis puts her arm around, Raj goes to sleep and the producer of "Ashiana" has to wait till he wakes up. Watch these two in Sabharwals' great social story.

KAMAAL PICTURES (Bombay)

"Mehbooba" is reported to contain a rare story, one that will appeal to both the classes and the masses and director Kamal Amrohi is taking a great deal of pains over the scenario and dialogue. Starring popular Madhubala opposite Kamal Kapoor, "Mehbooba" will soon go to the sets.

AKASH CHITRA (Bombay)

"Angaray" produced and directed by K. B. Lall and starring Nargis, Pran, K. N. Singh, Paro, Vanmala, Jagirdar etc., is making steady progress, and might easily become one of the best pictures of the year. The music is by S. D. Burman.

WEST HIND PICTURES (Bombay)

Producer S. V. Mungrey is waiting anxiously to release "Saudaagar" starring Rehana, Nasir Khan and directed by Dharamsey.

PUNJAB FILM CORPORATION (Bombay)

Shooting of "Zamane ki hawa", a purposeful social, began on 25th June at the Modern Studios and work seems to be going on pretty fast. Produced and directed by Wali Saheb, the picture stars his talented wife Mumtaz Shanti, Suresh, Pran, Husn Banu, Amar etc. Music has been entrusted to K. Sharman.

GOEL CINE CORPORATION (Bombay)

Producer-director Devendra Goel seems to know what the masses want and in his "Ada", he is reported to have put in the necessary drama and music that spell box-office success. Rehana plays the heroine opposite Shekhar. Lilting music has been composed by Madanmohan. The supporting cast consists of Gope, Prem Dhawan, Shanta Kunwar etc.

JAIMANI DEWAN PRODUCTIONS (Bombay)

"For Ladies Only" starring Roopa, Kuldip, Randhir, Neelam etc., and directed by Vedi, is nearing completion. Producer Jaimani Dewan is reported to have made it a breezy comedy planned to bring a smile on every filmgoer's lips. Vinod is in charge of music.

NATIONAL FILM CIRCUIT (Bombay)

Director J. K. Nanda has a dramatic story to handle in "Chamkee" and with his knowledge of film craftsmanship, one can expect good results. Shekhar plays a double role of the good and bad boy opposite dreamy-eyed Ragini. The two Desai brothers—Maganlal and Chhaganlal —and Chimanlal Popatlal, who have floated this new company, seem destined for success. Rest of the cast consists of Meera Misra, Shashikala, Ullhas, Jeevan etc.

ART FILMS OF ASIA LTD. (Bombay)

Producer-director Paul Zils has adapted a famous novel of Rabindranath Tagore for this new company which he has launched recently. Called "Zalzala", the picture stars vivacious Geeta Bali, Dev Anand, Prithviraj and Shakoor of "Chhota Bhai"

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Vol. XVII. | AUGUST 1951. | No. 8.

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Rape Of Our Heritage!

Once a month Pandit Nehru, our silver-tongued Prime Minister, mounts the tower of the Red Fort in Delhi under some excuse or other and gives us a sermon on our unique heritage in culture and traditions. Back into his petrol-driven car, all talk of culture is quickly forgotten and Nehru is again the hard-driving power-politician who had picked up our culture merely to give his tongue another taste and his speech a new flavour.

Once a week, Babu Purshottamdas Tandon, the bearded Congress Chief, also climbs up a soap-box in some town or other and talks to us of our ancient culture and ends by asking us to give up cooked food, salt, sugar, butter, honey, milk and even water. Back on earth he rushes to cook some new political stews to keep his party in power.

Once every three days, Jungle Boy K. M. Munshi, our Food Minister, forgets everything about our food and waxes eloquent about our ancient culture and takes us back to the days of Ramayana when monkeys became gods and kings lived in jungles with their leaf-covered consorts. His poetic flights into the past render him unable to see the wood for the trees and leaving food fields alone, he rushes to plant trees to restore the good old jungle life enjoyed by King Ramchandra and his beautiful Sita.

And then there are the lesser ones like Balasaheb Kher, Morarji Desai, B. C. Roy, Govind Vallabh Pant, etc., who, in season and out of it, give us a lecture on the glorious past we had once and which we must revive at once.

But not one of these tall-talking twaddlers lifts his eyes and sees where our people are drifting from hour to hour under the impact of Western influence.

After 9 centuries of inescapable Moghul influence we compromised with our ancient cultural ideals and accepted the Muslim tombs and mosques as extra symbols of a new cultural heritage.

When the British took over the country, the Islamic Crescent had already acquired a traditional status in the cultural history of our country. Our twin cultures were presented to the common enemy as a bond of eternal brotherhood between the Hindus and the Muslims of India. Pakistan, however, debunked this claim.

Two hundred years of the British rule soon scratched off the highlights from this combined colourful canvas of culture and with the dhotie and the chooridar pyjama giving way to short and long pants and the daily dinner placed at chest-level, Indians started on a perilous career of building a new society on the ruins of old with surplus material shamelessly borrowed from the West.

In 1904, with the monkeys of Ramayana, relics of our ancient culture,—already in Western pants and boots—sprinkled in millions all over the country, came the movies, the most powerful hypnotizer of the masses.

People now saw all the ways and wiles of the West and true to their anthropoid traditions aped the white man in all the easy virtues he hawked and practised in his colonial paradise.

The two World Wars (1914-18 & 1939-1945) shrank the world and India, because of its population and strategical position, soon became a big spot in a small world map. This ancient country of godly-men and manly-monkeys, of naked sadhus and fasting politicians, of cultural wealth and economic poverty, of living gods and dead human beings, of stone temples and thatched huts—all in a sudden revolt against the all-mighty British attracted the attention of America and soon became a good target of high-pressure American propaganda of the Yankee way of life.

Hollywood undertook this cultural insemination of 400 million people with their most powerful weapon in the world—the movies. Pictures after pictures were sent to India during the two wars—pictures that taught us to dance rhumbas and sambas; pictures that taught us to coo and woo; pictures that taught us to moon and croon; pictures that taught us to kill and steal;

NITIN BOSE LTD.S PRODUCTION NO.1 NITIN BOSE LTD.S PRODUCTION NO.1 NITIN BOSE LTD.S PRODUCTION NO.1 NITIN BOSE LTD.S PRODUCTION NO.1

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nimmi

Premnath

and a

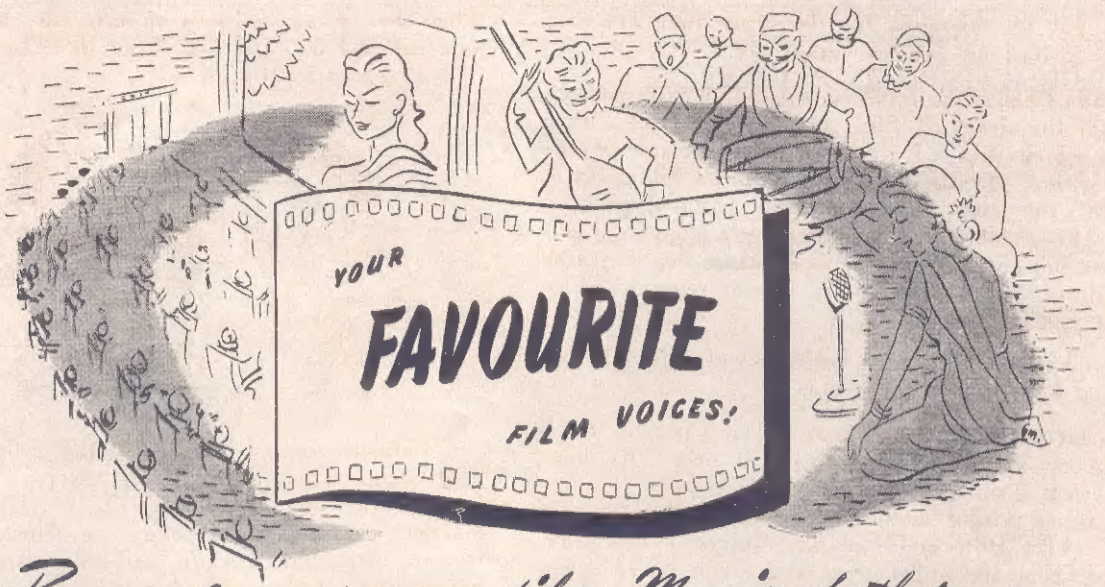
NEW FIND ?!

Music by R.C.BORAL

Produced & Directed by NITIN BOSE

STORY
PANDIT SUDERSHAN

OFFICE - CENTRAL STUDIOS 74/94 TARDEO BOMBAY 7.



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GEETA ROY

MUKESH

MOHD. RAFI

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मैं गीत किसी के मैं दुःख की रात N 20204	गोकुणीये रंग रमवा कानुडा तारी मोरली N 25376
साजन आना मैने तुमसे प्यार किया N 20218	कुलडां हयो कांई पनीहारी हो ! N 25460
MUKESH	MOHD. RAFI
मने तारी याद सतावे आंखोथी आंखो चार N 25370	काम लेंगे आंसुओसे इस दिलसे तेरी याद N 36217
दिलरुबा अमर ज्योती N 25374	ले जा मेरा पैगाम बसी है दिलमें N 36784

"His Master's Voice"

Aneel
PICTURES CORPORATION

This is the motion picture

created by the combined talents.

NUTAN • NASIR
KULDEEP • GOPE

Shisham

the elusive grace,
the sparkling prattle-
[illegible] of the eternal feminine, the
fragile charm of a delicately
[illegible] flower [illegible] you'll
[illegible] in SHISHAM

Director
KISHORE SHARMA

Producer
RAM IDNANI

Music
ROSHAN

Distributors: BENGAL: MESSRS POPULAR FILMS, 6 MADAN STREET, CALCUTTA.
OVERSEAS: INTERNATIONAL FILM DISTRIBUTORS, BOMBAY.

That is a bamboo crown Rehana is wearing. But what else can she wear in a picture that is named "Shin Shinaki Boobla Boo", produced and directed by Santoshi?

Let us analyse some of the different sounds we hear in theatres, illegitimate sounds and noises that take all the kick out of entertainment. For, the best enjoyment of a picture can only come with a well-behaved audience which applauds at the right moment or smiles and weeps with the hero or the heroine in silent harmony.

Some filmgoers who are always too ready to complain about the short-comings of theatre owners, are often the first ones to be found guilty of keeping a running commentary going while the show is in progress. Nothing is more irritating in a picture house than having to listen to a filmgoer's silly comments when you are just switching your ear to get in the words of some beautiful dialogue. And when it comes to a song in a music-mad country like India with a hundred Mukeshes and Latas in the audience, you can never tune in to the unadulterated clear tones of the song in the picture. Thus song after song gets adulterated with shrill squeaky female voices or hoarse male unmusical growls, all in vain imitation of the music that comes from the screen.

Then come the vendors with their ice cream, wafers, cold drinks, pistachio nuts, who usually follow noisy and aggressive methods to get rid of their stale goods and in doing so make a complete nuisance of themselves.

Sometimes in old theatres, and there are hundreds of them in India, the creaking of chairs and the noisy buzzing of fans strike an effectively dissonant note shattering all symphony created by the picture.

But a new type of nuisance is fast springing up in many theatres, especially in the Southern small towns and villages—in the Tamilnad and Andhradesa—as the

Varma Films' presentation

PARBAT

Starring

PREMNATH • NOOTAN
PURNIMA • ULLHAS
K·N·SINGH·RAJ MEHRA
and
SHOBHANA SAMARTH

Directed by: O·P·DATTA
Written by: AGHA JANI KASHMIRI
Songs by: HASRAT JAIPURI
and SHAILENDRA
Music by: SHANKER & JAIKISHAN

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51-MODEL Entertainer!

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CHANDRASHEKHAR

KAMMO & GOPE

B.K. SAGAR

OM PRAKASH

R. K. SAMA

Music:

HUSANLAL BHAGATRAM

Songs:

QAMAR JALALABADI

FOR PARTICULARS: MAJESTIC FILMS,

208, Vincent Road, Bombay—14.

Written by
K. A. ABBAS
V. P. SATHE

Dialogue
WAJAHAT MIRZA

Lyric
KEDAR SHARMA
DR. SAFDAR AH
PREM DHAWAN
& SATYENDRA

Scenario
M. SADIQ

Music: ANIL BISHWAS *Photography*: KEKI MISTRI *Sound*: P. RAYMOND

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NARGIS

At new heights in

His Himalayan Production

ANGARAY

VANMALA. JAGIRDAR. JEEVAN

K.N.SINGH. PARO. PRAN – AND

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Music

S.D. BURMAN

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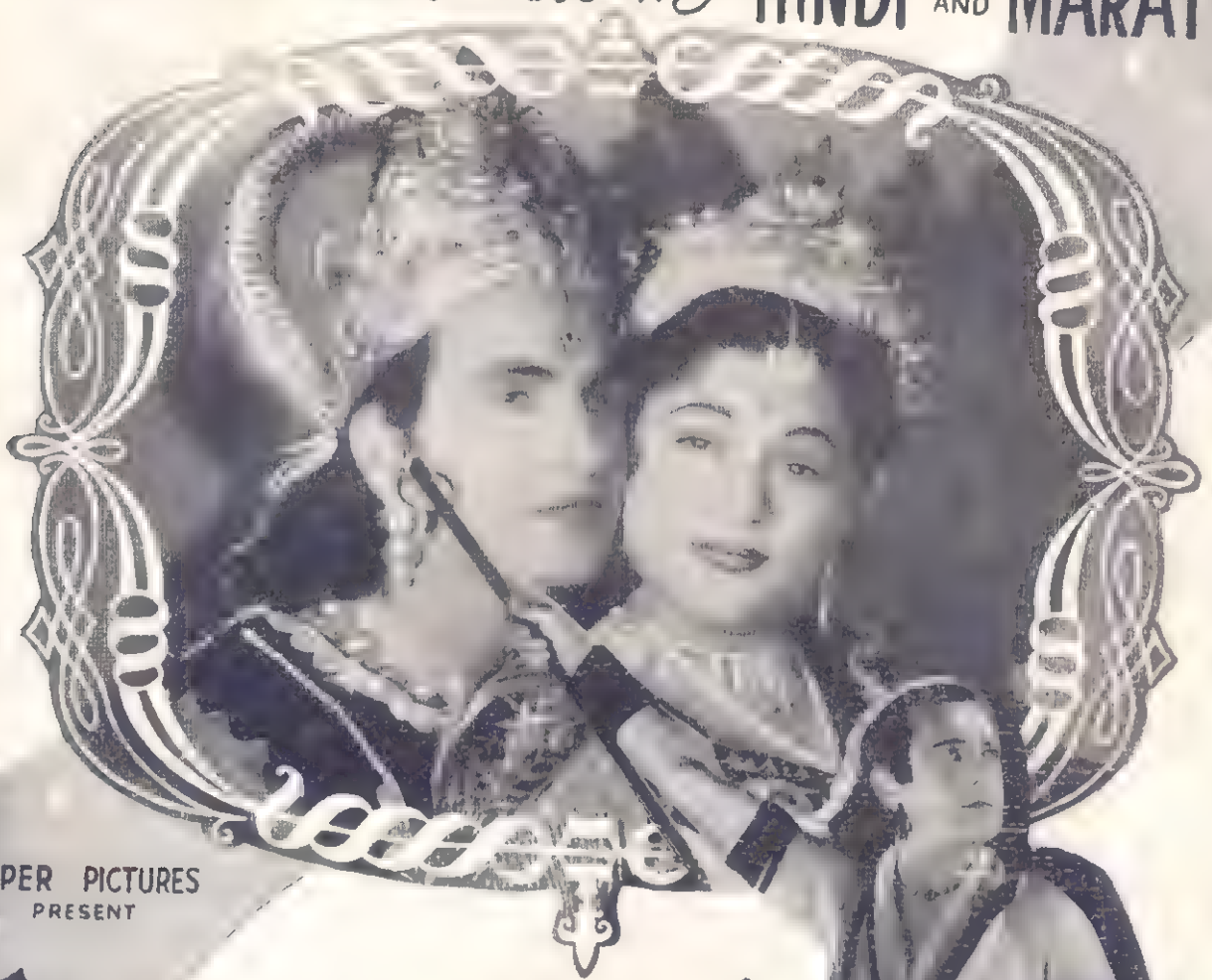
Junior Guild

MYTHOLOGICAL MASTERPIECE in HINDI AND MARATHI



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PRESENT

Maya Machhindra

alias

GORAKHNATH

Directed by

ASPI

kum kum Art Studio

New Premier Films' Nau Bahar

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AT LAST THE TRULY INDIAN PICTURE THE FILMGOER HAS
LONG AWAITED.

Jointly Presented by

M. S. AHLUWALIA & ASHOK KUMAR

Starring

ASHOK KUMAR
&
NALINI JAYWANT

With

KULDIP KAUR, JAGDISH SETHI, K. N. SINGH, BADRIPRASAD, SUNALINI DEVI, New find HARINDAR & A MYSTERY GIRL

Direction:	**PT. ANAND KUMAR.**
Screen Play:	**PT. SHIV KUMAR.**
Music:	**ROSHAN.**
Songs:	**NAKSHAB & SHAILENDAR.**
Photography:	**KUMAR JAYWANT.**
Story:	**AKHTAR MIRZA.**

PRODUCTION 2

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Starring

SURAIYA

GOING ON THE FLOOR SHORTLY.

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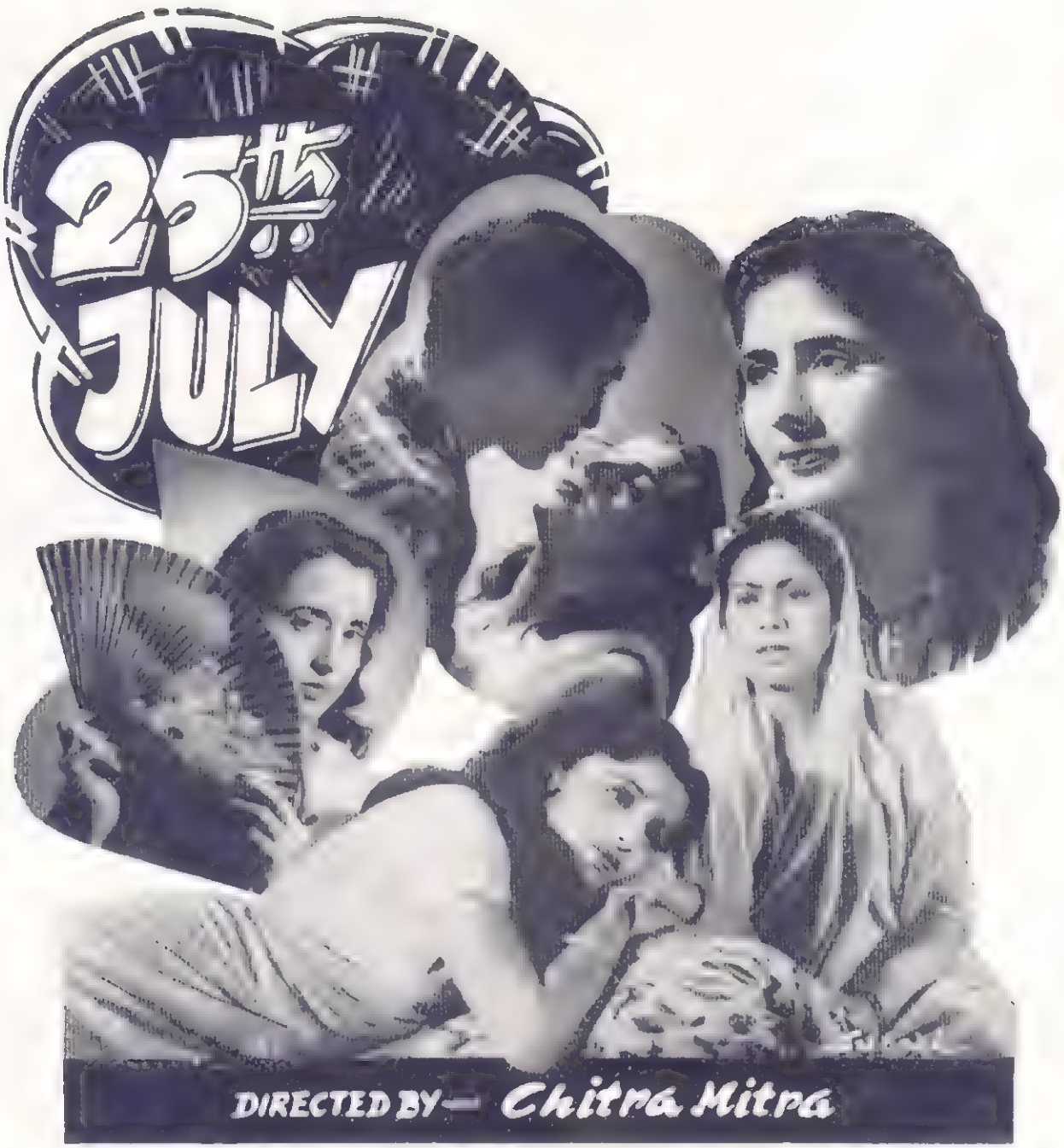

STARRING:

PAHARI SANYAL, NAZIR HUSSAIN, NILIMA, MEERA and CHANDRAVATI.

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B. M. PRODUCTIONS

25, CANNING ROAD,

ALLAHABAD.

Ambitious Pictures

Present

Starring

★ SURAIYA ★

PREM NATH

JEEVAN

KAMLESH

RAJINDER

VYAS *and*

A CAST OF THOUSANDS

Shokhian

Produced & Directed by

KIDAR SHARMA

शोखियाँ

Supported by: Kamlesh Kumari * Achla * Shanta Kunwar * Rajinder * Nazira * Vyas * Chobeji * Sinha * Rajni * Chandni * Dalbir * Hamida * Kamu * Urwashi * Honey and others.

Distributors for C.P.C.I.: HARI FILMS, Bhusawal.
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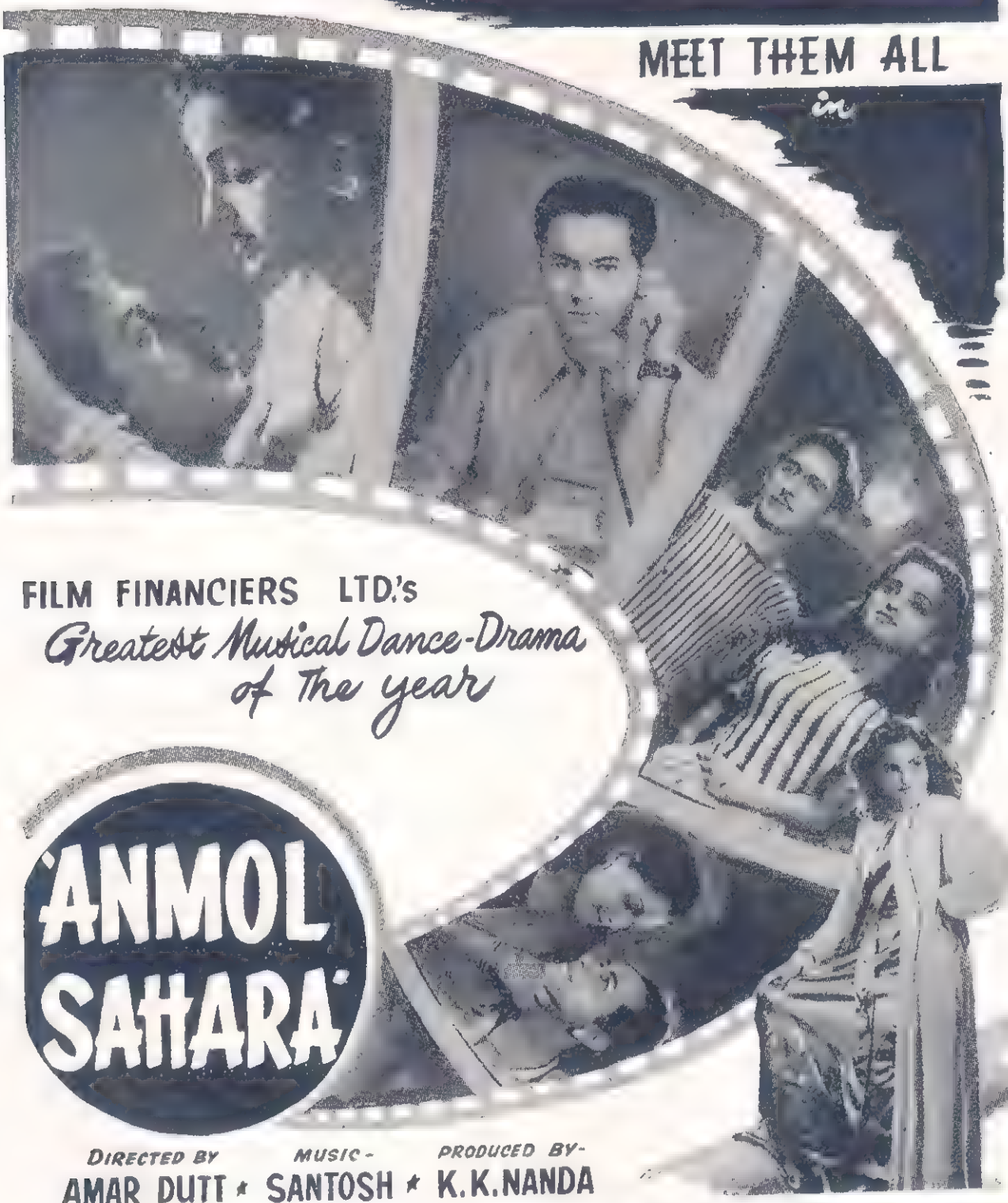
East Pakistan: SARGAM PICTURES LTD., Dacca.
Bombay & South: RAJSHRI PICTURES LTD., Bombay.

For other Rights write to:—**AMBITIOUS PICTURES,**
6A, Ferreira Mansion, Mahim, Bombay.

MEET THEM ALL

in



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DIRECTED BY AMAR DUTT ★ MUSIC - SANTOSH ★ PRODUCED BY - K.K.NANDA

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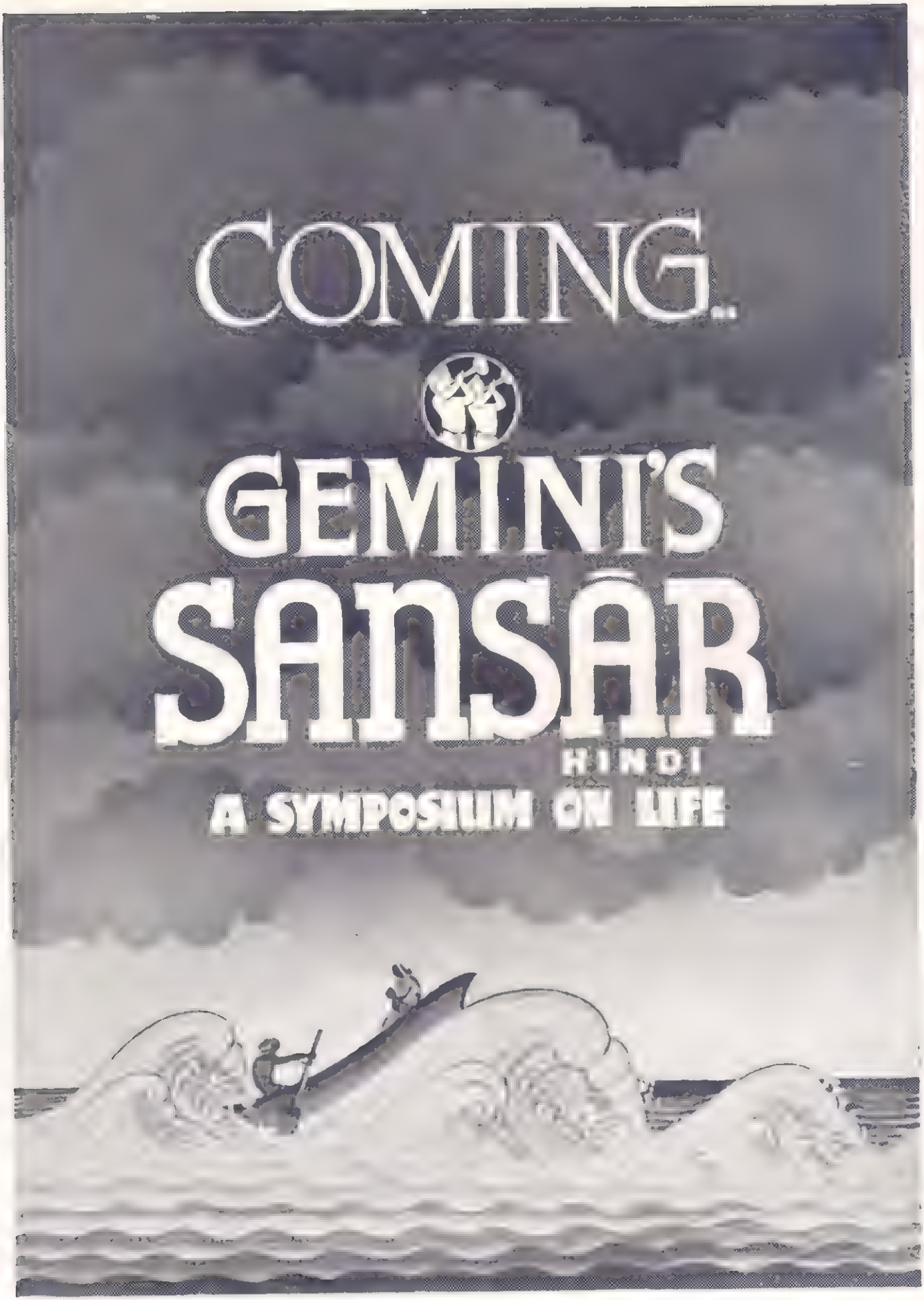
COMING..
GEMINI'S
SANSAR
HINDI
A SYMPOSIUM ON LIFE

occasioned grave objections from Naval authorities on the ground that they were likely to do considerable harm to the personnel of the Navy from the morale point of view and that instead of inculcating a pride in the service, films of this nature would be likely to cause considerable embarrassment not merely to the personnel but to any of their relations who might witness the film in different parts of the country. The Board is confident that producers will co-operate to meet objections referred to above in introducing scenes showing any of the defence forces in films which they produce. The Naval authorities have suggested that mistakes or undesirable scenes could be avoided if producers when making a film showing any of the defence forces would contact the nearest Army, Naval or Air Force authorities".

All these platitudes are already known to producers but we would like to see old Clifford enforcing them instead of writing wordy letters which harm no one.

HEAD COOLING

New York, June 20.

French actress Denise Darcel, who came into prominence as the only female in "Battleground", is going back to Hollywood to feature in "Westward The Women."

Denise had quite an exciting time in New York and Miami and it culminated in some embarrassment when hubby Peter Crosby poured a bottle of champagne over her head at Manhattan's 'El Morocco'.

TRICKWORK, EH!

Dacca, June 17.

The East Bengal Board of Censors withdrew the Censor certificate No. 773-F dated 18th November 1950, granted to Jamshed Wadia's "Maghroor" because Messrs. Star Film Distributors put in 100 feet of excised portion in a new print and exhibited the picture at New Picture House, Dacca from April 20 to May 3, 1951.

When the picture was first passed, 100 feet from Reel No. 6 were ordered to be cut and the distributors deposited the excised portion with the Board and later resorted to this trick. So the Board suspended the certificate granted to the film under Section 7 (4) of the Cinematograph Act and moved the government for necessary orders under Section 7 (6) of the said Act.

NO LION RIDING!

Hollywood, June 29.

Mr. Louis B. Mayer, first vice president of Metro Goldwyn Mayer Studios, resigned from M.G.M.

Louis B. Mayer was associated with M.G.M. from its inception in 1924 as its head. He first had a small theatre in Haverhill, Massachusetts. In 1915 he founded the Metro Pictures Corporation and when he went to Hollywood he established his own studio as B. Mayer Productions Inc. In the present merged Metro Goldwyn Corporation he controlled exhibition, production and distribution interests. He was seven times President of the Association of Motion Picture Producers in Hollywood.

SHREWD AND PATIENT

Isle of Capri, June 16.

King Farouk of Egypt travelling with his bride Queen Narriman, showed his disapproval at being photographed by a certain cameraman. He just snatched the camera, took out the roll of film and then returned the camera.

Pandit Nehru would have thrown the camera a hundred yards away and the cameraman would have still published the photograph.

NO USE PROTESTING

Ahmedabad, June 20.

The Municipal Corporation of Ahmedabad is thinking of levying an octroi on all goods including cinema films, brought within Municipal limits for consumption.

The duty proposed on films is Re. 1|- per reel and on equipments Rs. 3|2|- per cent ad valorem. The exhibitors and the CEAI have already protested against this unjust taxation as they are paying Rs. 5|- per show on top of entertainment tax.

They need money.

ONE MORE MASK

London, June 22.

According to eye surgeon Mr. Alexander Cross, women can now change the colour of their eyes with the help of contact lenses fitting the eyeball.

Opticians use it for people with weak eyes who don't like to wear spectacles. Some film companies, however, used it for their heroines. A brown-eyed star wore blue contact lenses and transformed her self into a blue-eyed heroine. The lenses

THE STORY OF A GOOD BAD BOY.....

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CHITRA MAHAL LTD.,
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—AND THAT CHARM WILL CAST A SPELL ON YOU WHEN YOU BEHOLD YEAR'S GREATEST MUSICAL ROMANCE

Filmco's Fascinating Musical

◆ NAGMA ◆

Produced & Directed by **NAKSHAB**

Story & Screenplay
K. A. ABBAS

★

Music
NASHAD
(NOT NAUSHAD)

Starring

ASHOK KUMAR NALINI JAYWANT & OM PRAKASH

BEING PRODUCED AT M & T STUDIOS

Delhi, U.P., East Punjab: **Swastik Pictures, Chandni Chowk, Delhi.**

Bengal: **Kapurchand Brothers, Bombay.**

For Other Territories Contact:

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BAKSHI BROTHERS

Present

KHAZANA

MADHUBALA

NASIR KHAN
GOPE
OM PRAKASH
RAJMEHRA
ABBAS & CUCKOO

WITH
NEW FIND
GUJRI

Directed by M. SADIQ
Music : C. RAMCHANDRA

Dialogue
JAGDISH KANWAL

Songs
RAJINDER KRISHAN

Art
MAJID

Produced by **BAKSHI JANG BAHADUR**

BAKSHI BROS.,

205, FAMOUS CINE BUILDINGS, MAHALUXMI, BOMBAY 11.

GOD Willing this team is
Expected to Create a Record
in
ZAMANE KI HAWA
Produced & Directed by WALI
PUNJAB FILM CORPORATION BOMBAY 28

BIG NEWS!

PAUL ZILS

presents

afa

and its Sensational Production

Distributors:

BOMBAY	Diamond Pictures, Bombay
OVERSEAS	International Film Distributors, Bombay
BENGAL	Popular Films, Calcutta

ART FILMS OF ASIA LIMITED

ADELPHI 3 QUEEN'S ROAD BOMBAY

NIRMOHI
Upon the Wings of Pleasure & Pathos Comes A TRUE STORY on the Screen
NOOTAN
AMARNATH
RAJ MEHRA
LILA MISRA
SAJJAN
SHEETAL MOVIES
Producer
SHIRISH PATHAN
Associate Producer
SHRIRAM SHARMA
Direction
BAIJ SHARMA
Music
MADAN MOHAN
Photographed by
SHIRAM MALAVA
Indigenous by
V. V. GANDHI
Contact SHEETAL MOVIES
HAINES ROAD MAHALAXMI BOMBAY 6

"The latest craze is an accompanying commentary—an imitation of Hollywood, but a crude one really. Kardar's pictures usually suffer from it. You have only to see the trailers of his "Dastan", "Naujawan" and "Jadoo" to find the truth of my statement. Whereas Hollywood's commentary is soft and soothing, that of Kardar's is extremely crude and noisy.

"The list of such instances can be endless. I have only mentioned Kardar's name, because in the work of a director of his calibre, such flaws are particularly glaring!"

SIMLA. *Kanwar Chawla.*

VOTERS FOR CONGRESS!

"A few days ago I had been to Revdanda in Taluka Alibag in District Kolaba. There I visited the New Prakash Talkies. As soon as I entered the theatre I saw large clouds of smoke inside the theatre. After close scrutiny, I found that the cinegoers were smoking freely in spite of the poster 'Smoking is strictly prohibited'. I brought this to the notice of the manager, who is an ardent reader of Filmindia, who replied to me that the majority of the cinegoers are farmers and tribesmen.

"Will you suggest through your magazine some remedy of impressing upon such villagers the necessity of abstaining from smoking inside the cinema theatre?"

BOMBAY. *Samuel Hannock.*

A PATRON'S COMPLAINT

"Only last night I happened to see Filmkar's latest "Deedar" in one of the local picture houses. Following are my awkward experiences about the management and the arrangements they have.

"Though our seats (four in all) were reserved two days in advance we were forced to sit in two separate groups. Please mind we had booked the tickets for the highest class. When the limited number of seats were already occupied additional folding chairs were inserted wherever possible to inconvenience the spectators and collect more one-fives.

"Cold drinks were freely available in the hall and nuisance of opening the bottles—Mr. Baburao you may be surprised to note that in Baroda these bottles of the drinks open with gun-shot bangs—continued throughout the time at the door.

"Though the picture was released for the first time and yesterday was the first day, the management had included news reel and a trailer of an English picture in the beginning and another trailer of some stupid Hindi picture after the interval and thus managed to make the period sufficiently boring.

"I think all this goes to the credit of Sindhi showmanship—Sindhis are running that theatre I understand."

BARODA. *L. G. Bhagwat.*

SOUTH INDIA

"It is really a pity to observe that some of our South Indian producers have somehow contracted a mania to select sacred themes such as lives of great saints and episodes from the puranic lore of our country and then mercilessly convert them into gutter-type comedies. To the Indians, the stories of their saints and tales from mythology are sacred. Leaving apart the religious aspect of the themes these stories have a dynamic value in them, in the sense that they reveal to the present-day materialistic world the Glory that was Ind! But our South Indian film moghuls without any kind of forethought jump at such things and turn them to ridicule."

MADRAS. *M. C. Balasubramaniam.*

IT WAS ALL CHEAP!

"Presumably the purpose of showing 'star cricket match' reel was to earn some cheap publicity for our film artistes but it has just been the other way round. I was rather shocked to see our artistes in general and female artistes in particular without any make-up or cameraman-aid. Much advertised Nimmi looked anaemic and dehydrated and others such as Suraiya, less said the better. This has rather left a bad memory in the mind.

"Will the artistes please seriously think in future before they, advised by their fantastic courtiers, step out for winning seemingly cheap otherwise costly laurels by making themselves a sort of public scandal? No doubt they are celluloid queens due to the slick executions by our cameramen but they should not take the artificiality so seriously."

NEW DELHI. *Maharaj Krishan.*

Remember to meet

NUTAN

SHYAMA ★ SAJJAN

BALRAJ SAHANI ★ KANHAIYALAL

MANMOHAN ★ ANVAR HUSSEIN

AND

DURGA KHOTE

in

Ranjit's

CHIRAG

FOR ENLIGHTENING ENTERTAINMENT

Written & Directed by

ZIA SARHADY

Music

ROSHANLAL

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POONAM

& Melodious MUKESH
in their maiden offering

BHAIRVI

Directed by
G. JAGIRDAR

Music by
ROSHAN

Produced by
MATHURADAS

Contact:

STARLINE FILMS,
72, Nemani Building, Hughes Road, Bombay 7.

OUR REVIEW

"Nagina" Crime & Mystery Drama!

Pancholi's Picture Attracts Crowds!

"Nagina" is an unblushing crime and mystery drama designed to entertain through murder, mystery and horror. And it is drawing crowds all over the country.

The success of "Nagina" will now release the usual chain reaction and we shall soon get a number of crime thrillers and many of them—because they will contain more murders, more mysteries and more horrors than "Nagina"—will be relished by the masses. And for the net gains of the strange entertainment we shall have to study the police records of our different provinces.

Whether crime pays the criminal or not, it pays the producer alright.

It is all over a diamond ring with some strange fascination for two men—Raiji and Shamlal—that causes all the mystery served as entertainment.

Young Shreenath's father, Shamlal, is reported to be missing for years with the accusation of having murdered Raiji's wife hanging over his head.

Shreenath decides to find his father and arrives at Raiji's home. On the way he meets Mukta, Raiji's only daughter, suddenly returning home.

Shreenath working on a hunch begins to explore the haunted ruins attached to Raiji's house. He meets with Raiji's hostility in the beginning and as Shreenath begins to get nearer the truth, Raiji becomes his mortal enemy.

Shamlal, Shreenath's father, is Raiji's prisoner in an underground cell guarded by a dumb monster of a man called Gunga. Mukta accidentally discovers this and decides to help Shamlal to escape.

There is one more villain in the story, the son of Raiji's old munim, who wants both the diamond and the daughter of Raiji.

With these characters, the writer takes the hero through the dark and fearful labyrinths of the haunted ruins, sustaining an effective dramatic suspense till the last climax in which Raiji, hounded from all sides, sets fire to his house to burn Shamlal and destroy all evidence of the past.

But good men never die in motion pictures with good heroes to save them. And all the good ones are therefore saved from the fire which consumes the bad ones. Shreenath gets his father and his sweetheart. And it all ends with a very obvious victory for virtue.

EERIE ATMOSPHERE!

With the help of good shadow-photography and different noises, the director succeeds in creating the necessary eerie atmosphere which is very vividly reflected in the big, bulging eyes of Nasir Khan. A few more dry twigs below the feet, a couple of snakes, a rabbit darting across and a dog howling ominously would have made the atmosphere even more frightening.

The music is quite good though the tunes are pretty familiar. The lyrics, however, are poor compositions. As the inspiration for the story has come from many foreign sources, the sets have also taken a foreign and unnatural appearance. But because the emphasis is throughout on mystery, one does not much care for the numerous flaws in production values.

NAGINA

Producer:	**Dalsukh Pancholi**
Language:	**Hindustani**
Story & Dialogue:	**R. S. Chaudhary**
Songs:	**Shailendra & Jaipuri**
Music:	**Shanker & Jai Kishen**
Photography:	**M. N. Malhotra**
Recording:	**Keki Edulji**
Cast:	**Nasir Khan, Bipin Gupta, Gope, Nutan, Hiralal, Mohana, Goldstein etc.**
Released At:	**Super, Bombay**
Date of Release:	**18th May 1951**

Directed By
RAVINDRA

Nasir Khan plays Shreenath, the amateur detective, in search of his missing father. He has the face of a policeman and the figure of a sleuth and the ability to stare blankly at odd things. He does his job very well.

Nutan plays Mukta, Raiji's only daughter, and is carried around half the time by some one or other. This girl is already showing signs of wear and tear and her hanging lower lip has begun to look anaemic. Nutan's performance is rather indifferent. The girl is clearly overworked because the bright glint in the eye that we saw in her first picture is missing in this one.

Bipin Gupta provides the villainous resistance in the role of Raiji. He does an excellent job of it but we fail to understand the purpose of his Stone Age hair-do. It is difficult to believe that a man who had a beautiful and fashionable daughter like Mukta could have been so primitive in his habits and personal appearance.

Goldstein looks a monster though a few more inches would have made him more effective. Hiralal has done his usual job very well.

"Nagina" is a thriller and it seems to have thrilled millions already.

OUR REVIEW

"Devaki" A Good Tamil Social!

R. S. Mani Should Repeat Experiment

DEVAKI

Producers:	**Ganapathy Pictures**
Language:	**Tamil**
Story & Dialogue:	**M. Karunanithi**
Music:	**G. Ramanathan**
Lyrics:	**A. Maruthakasi & others**
Cast:	**N. N. Kannappa (Durai), S. Balachandar (Raja), M. N. Nambiar (Gopu), D. Balasubramaniam (Raghunath), V. N. Janaki (Devaki), Madhuri Devi (Leela).**
Released At:	**Paragon, Madras**
Date of Release:	**21st June 1951**

Directed By
R. S. MANI

Considering the spate of mythological monstrosities usually seen on the South Indian screen, one must admit that "Devaki" is a praiseworthy attempt to depart from the usual rut and give us a story, which in its dramatic contrast between the old and the new, makes a progressive social theme.

The theme is simple and sincere. It presents a contrast between two types of Indian womanhood, one which believes implicitly in finding a fulfilment in complete surrender of her self to her husband and the other in a militant assertion of her rights and privileges. And the way the characters are portrayed you cannot escape the conclusion that while the good old 'cow' did well for centuries with men conscious of their duties and obligations, the times have now changed and men with the times both making it necessary for the proverbial Hindu "cow" to grow a couple of horns and draw blood when necessary and thus bring down the blood pressure of the men.

Raghunath, a new rich, has two daughters, Devaki and Leela. The former has been married to Durai, son of a village friend of Raghunath, when she was very young. With the acquisition of wealth, Raghunath hates the idea of acknowledging a semi-paralytic half-witted lout as his son-in-law and refuses to send Devaki to her husband's poor home in spite of Devaki's remonstrances and the counsels of his own wife. Devaki, however, slips away one day to her husband's home and devotes herself to his service. She soon becomes bankrupt in trying to cure his malady. Her one effort to seek help from her father ends in her being rudely repulsed by him, for he has ordained, "Devaki is dead; none dare breathe her name in my home".

Fates make Devaki a maid of all work in the house of a prostitute and lustful young men, particularly one libertine, Gopu, who actively grudges her virtue. An ayurvedic physician behaves similarly in another place. In the company of her husband, begging her way all along, she reaches a health resort called "Sanjeevi Hills" and there tries to maintain her husband by selling cooked food to all who come there for a cure. Here nature takes a sequence on the screen and through an avalanche cures Durai of his disease which had defied the skill of man. Devaki then sets up a tea shop which in the course of time blossoms into a de luxe hotel in Mysore and husband and wife become rich and prosperous.

THE OTHER DAUGHTER

Leela who had been sent to England for higher education comes back and discovers

NAJM NAQVI

The creator of these stars

maker of many jubilee hits

Starring
THE ONE AND ONLY
REHANA

NOW PRESENTS
HIS NEW STAR DISCOVERY

RANGEELI

in

with YAKUB & CUCKOO *AND OTHERS*

DIRECTED BY	*MUSIC*	*STORY*	*SONGS BY*
NAJM NAQVI	*CONTROLLED BY* **C. RAMCHANDRA** (The Music WIZARD) Direction : CHIC CHOCOLATE	**INDERRAJ ANAND & VISHRAM BEDEKAR**	**RAJA MEHNDI ALI KHAN**

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KURLA ROAD, ANDHERI.

Nasir Khan and Rehana make an attractive love team in "Saudagar", a social story produced by West Hind Pictures.

her sister discarded by her father. Foiled in her wish to see her sister and kept in close confinement, she one day breaks 'jail' and sets out in search of Devaki in the company of one Raja, a young family friend.

Coincidence brings them to Devaki Hotel in Mysore where the villain Gopu was already at work in getting Durai entangled in the toils of a prostitute named Pappa, to the utter repudiation of his own wife Devaki. Durai insults Devaki and wishes her dead. He and Pappa run over Durai's only daughter and Devaki with nothing to live for tries to commit suicide by throwing herself into the waters of the Cauvery. Gopu rescues her in time but only to press his evil suit, when Raja and Leela arrive on the scene. Events move to a swift climax with Leela bringing Durai to his senses by confining him to a room and giving him an effective sermon. She lashes him with all the vehemence of her vitriolic tongue. Raja marries Leela, the daughters are reconciled to a contrite parent and the wicked get their deserts.

The story is well conceived and travels pretty swiftly to the climax with well-knit sequences, something that is rarely attempted in Tamil films.

There are flaws. While the 'avalanche' is difficult to digest, Devaki's theatrical harangue on the banks of the Cauvery makes the tragedy too patient and lethargic. But perhaps the winds, the waters and the skies had to be forewarned.

Dialogue is crisp and spicy. The music is essentially foreign with emphasis on rhythm. It entertains the masses.

In its production technique the picture is rather prosaic with even a painted canvas used as a background. The camera work, however, is quite straight and simple.

V. N. Janaki as Devaki gives a very convincing portrayal of the self-sacrificing wife who would find her happiness in her husband's, however much of a cad he might be on occasions. In short she exemplifies the modern prototype of Taramati. Her saries, however, don't always provide evidence of her days of abject poverty. The director probably liked the woman to look good under all circumstances.

MADHURI EXCELS!

Madhuri Devi as Leela steals the picture with a superb performance. She fits the role and in the final climax when she sets loose a flood of eloquence castigating Durai for his sins she reaches great histrionic heights. Her arguments weighing the difference between fundamental rights and statutory laws provide an eloquent piece of dramatic oratory.

The self-centred, egotistic father, Raghunath, played by D. Balasubramaniam is true to type. He has all the whims and vices of the new rich.

There is a lovely little cameo in the picture which needs special mention. It is a dance by Lalitha, Padmini and Ragini in praise of tea. The India Tea Marketing Board has something here which they could adopt to their advantage. The song cum dance also has a prohibition message which must gladden the hearts of Congress moralists.

And yet after all said and done "Devaki" deserves a word of praise because it marks a new and welcome desire to make a useful social picture and for this director R. S. Mani deserves congratulations and encouragement.

GOOD LUCK PICTURES'

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Suloni

سلونی

with

PURNIMA, MOHNA, SHAKILA, GULAB, RANDHIR, RADHA KISHAN

Directed by: **J. P. ADVANI**

Produced by:- (LATE) **RAM KHILNANI**, Music:- **BASANT PRAKASH.**

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FOR THE REST APPLY:— GOOD LUCK PICTURES, Shree Sound Studios, Dadar, Bombay 14.

OUR REVIEW

"Baazi", A Badly Handled Story!

Roopa Varman & Kalpana Kartik Kill The Picture!

Though "Baazi" has a common story it had still some dramatic aspects which in the hands of a competent director could have become very effective screen sequences.

The picture is not only very poorly directed but it unnecessarily suffers by the inclusion of two new artistes, Kalpana Kartik and Roopa Varman. These two girls are utterly useless for screen work. They have absolutely no screen personality. While Roopa does at least look a consumptive—the role she plays, the pigeon-chested Kalpana Kartik hardly looks a doctor—and a doctor in love at that—in the story.

Thrown against an experienced artiste like Dev Anand, these girls become acutely self-conscious and ruin almost every shot in which they are seen. And when Kalpana and Roopa meet as doctor and patient no one including the audience seems interested in what they do.

It is a pity that a small production company, like Nav-Ketan, should have taken this rash risk with such poor and amateurish stuff to play the female roles.

LYRICS OF SAHIR

And this adventure becomes foolhardy when you realize that "Baazi" has several dramatic elements, excellent dialogue and beautiful lyrics written by that well-known Communist poet, Sahir Ludhianvi, the man whose concluding lines on the Taj will always ring in the ears of all intellectuals: "Ek shehanshah ne dowlat ka sahara lekar, Hum ghareebonki muhabbat ka udaya hai mazaq."

His song "Dekh ke akeli mohe barkha sataye" in "Baazi" with its tantalizingly romantic idea set to the dancing rhythm of Zohra Sehgal and executed beautifully by Geeta Bali would have alone been worth seeing had not other things in the picture bored the audience.

Yes, "Baazi" has quite a few beautiful bits in songs and dances, several excellent passages in the dialogue and a beautiful performance by that inimitable artiste Geeta Bali. And if you can forget the unholy mess the director and those two new girls make, "Baazi" may be seen for its beautiful bits.

GAMBLER'S STORY

The theme of the story is common. It is based on a gambler's life. Madan, a young man from the poor quarter of the city, gambles and maintains a sick sister whom he loves very deeply.

He meets Dr. Rajni, the daughter of a rich barrister. This is a Jekyll-and-Hyde personality. He runs a gambling den on the quiet and commits all possible crimes —without even his daughter being wise about his nefarious activities under the cloak of respectability.

Madan's skill in gambling comes to the notice of this law-cum-crime operator and he is anxious to secure Madan's services to rob his customers. For a while Madan resists the offer of a lucrative employment but when his sister needs removal to a sanatorium, he accepts the job. Madan soon becomes a gambler de luxe.

By this time, Rajni, the pigeon-chested doctor who attends on Manju, Madan's sister, falls in love with Madan. Madan also reciprocates her love.

At the gambling den, Mina, a dancer, also falls in love with Madan. For a while the story runs with the usual gambling-den sequences till one day Rajni's father discovers the love affair between his daughter and Madan, his gambling-den employee.

Madan soon knows about the barrister's Jekyll-and-Hyde racket but Rajni's father fails to buy him out. He therefore decides to kill him with the help of Nina.

Here Nina gives a beautiful dance with words that warn Madan. But the carefree lad refuses to take notice. Nina, acting under the orders of her boss, takes Madan to a hotel to be murdered but because she loves him deeply, she intercepts the bullet aimed at Madan and dies.

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Madan and Rajni unite after quite a dramatic climax.

DEV AND GEETA

The technical side of the picture is poor, photography and recording being very indifferent. The direction is amateurish throughout. The dialogue is excellent. The lyrics are beautiful. The tunes are catchy. The dances are beautifully composed and well executed. All dances have grace and rhythm in gentle doses.

Wherever there is Geeta Bali, it is useless to look for a better performance elsewhere. This versatile artiste plays Nina, the dancer. There is not another to touch her in grace and emotion. She lives her role.

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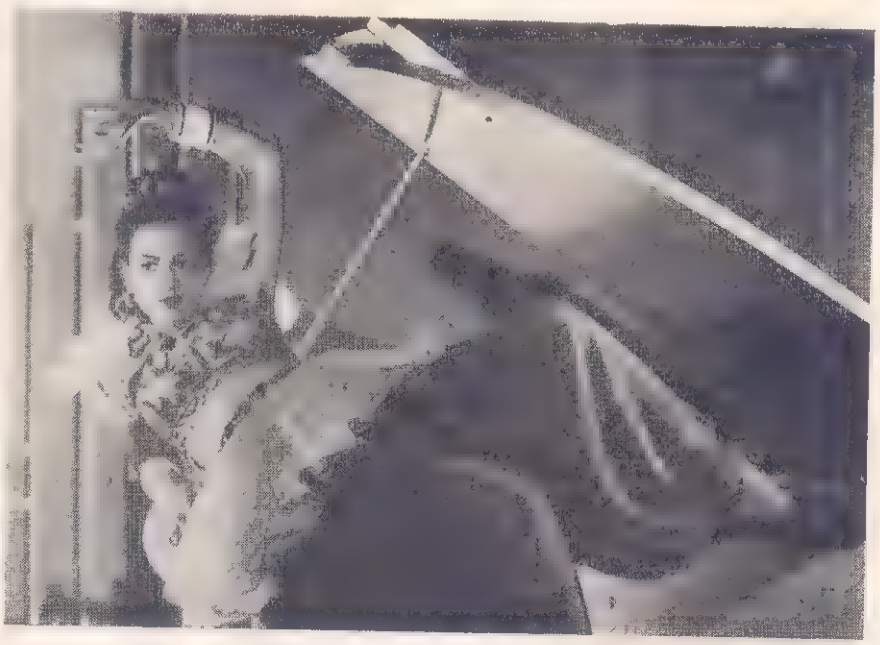
Directed By:
GURU DUTT



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OUR REVIEW

"Samsaram" Has Family Appeal!

Tamils Rush To See Telugu Artistes

"Samsaram", a Telugu picture of Sadhana Productions, has been released at Pallavaram, 15 miles away from Madras and yet it seems to have become a point of pilgrimage to thousands of Tamilians who go all the way from Madras to see the picture.

The picture bears out the general belief that Telugu artistes are any day and in every way better than the best-priced Tamil ones. For, the Telugus are natural, sincere and more spontaneous artistes. And they identify themselves with their characters completely in sharp contrast to the Tamilian artistes who seem to be only good for gargling long-winded songs and making monkey faces.

What seems true of the Tamil artistes does not, however, seem to apply to the Tamil filmgoers the way they recognize a good picture when it comes and travel as much as 15 miles to see it. That only proves that Tamilians as a community are thirsting for artistic and true-to-life stories which their own producers do not give. People who have the sense to pick and choose may one day refuse to see the proverbial Tamil tortures and that will be a bad day for Tamil producers.

"Samsaram" is the story of almost every other Hindu middle class home in the South. It is our ancient human story untainted by the influences of the British rule. As such it is a mirror of the life we see, if not in our home, at least in the neighbour's home. This human touch accounts for its remarkable success and popularity, although looked at from the critical angle, the picture would have been more effective had its 17,000 and odd feet been cut down to about 12,000 feet. If Goldsmith's "Vicar of Wakefield" reflects the spirit of Old England, "Samsaram" becomes a pretty good mirror of life in South India and not only Andhra Desa.

THE HOME-WRECKERS!

The story is simple. It is all about a poor clerk in a mofussil town 'passing rich' on forty rupees a month, living in idyllic happiness with his wife and children when the home-wreckers come into the household in the shape of his mother and his married sister who refuses to go and live with her husband. The sister starts a campaign of systematic plunder, while both the mother and the sister very soon turn the wife into a Cinderella of all work and heap insult and injury on her uncomplaining head. The clerk, Raghu, unable to clear his debts runs away when his home is besieged by his creditors. Raghu's brother, Venu, who is looking after their properties in the village, and with whom Kamla, a rich college girl, has already fallen in love, comes to the rescue, when the spiteful mother and sister of the clerk add to the bitterness of the wife's cup of misfortune by whispering a liaison between Raghu's wife and Venu. This results in an estrangement between Kamla and Venu, while Manjula the unhappy victim quits her home with her children after writing a letter to Kamla that the allegations against her were unfounded.

Manjula and her children drift all the way from Bezwada to Coimbatore where they ultimately find refuge in a poor woman's hovel and the children beg their way through life. Raghu with his hair matted and clothes in rags also reaches Coimbatore and works in the same mill as his first son, who takes pity on Raghu without knowing his identity. The mill belongs to Kamla's father and Venu now lives with the family as the fiance of Kamla.

Raghu soon gets very ill and is brought by his eldest son to their hut, where Manjula recognizes her husband and procures medical attention for him even by committing theft, by knocking down Kamla's father and stealing his purse. The entire family is brought together in the poor hut; there are reconciliations and explanations, and all ends happily.

The story starts with the marriage of Manjula and Raghu and ends with the marriage of Venu and Kamla.

The picture is unnecessarily long. Many scenes could have been cut with advantage. Two of the songs which Lakshmi Rajyam sings, the one to Tulsi and the other embracing the pole in the hut, could have been mercifully cut out.

Telugu is a sweet and expressive language and the dialogue is crisp and direct. Songs are common, nor do they have much importance in this picture. One great relief is the absence of dances.

LAKSHMI RAJYAM EXCELS

Lakshmi Rajyam as the much persecuted Manjula gives a sterling performance. This is a piece of happy casting, for, Lakshmi has a face that reflects innocence and a look of philosophic resignation which could stand the utmost inhumanity without even a sigh of protest. She rises to epic heights of emotion when her husband, as a castaway and a waif, is brought to her hut by her own son to be nursed back to health. The utter devotion with which she places her head between the dirty, unwashed feet of her husband and sheds copious tears without even a single word of protest at her being so heartlessly discarded by him is enough to move even the stoniest heart to tears. It can be justly said that for sheer pathos and sincerity of acting, Lakshmi Rajyam's performance will be difficult to surpass.

Balasaraswathi, who plays the cruel self-centered sister-in-law, Kamakshi, has a difficult role to sustain but carries it off easily as though she was born for it. She is a talented actress with the seductive touch of Lupe Velez.

Nageswara Rao who plays Venu acts well. His role is a bit unreal in places for it is difficult to reconcile oneself to the sudden metamorphosis of a rough and ready villager into a society dandy. Much of the dalliance between him and the college girl, Kamla, looks silly for no one would expect a college girl to indulge in the silly situations cooked up by the scenarist. There is ample evidence to prove that every effort has been made to build up Kamla (Pushpalatha) as a star but it must be frankly said that she fails to rise to expectations. She looks very much like an animated doll in contrast to the very human Lakshmi Rajyam, who steals the picture. And Kamla's voice is shrill and squeaky.

N. T. Rama Rao as the poor clerk, Raghu, gives an average performance.

To put it concisely there is plenty of gold in the film but there is dross which must be eliminated. South Indian audiences accustomed to inordinately long pictures will probably be able to stomach its length without complaining much.

SAMSARAM

Producers:	**Sadhana Productions**
Language:	**Telugu**
Cast:	**Lakshmi Rajyam, Balasaraswathi, Pushpalatha, Nageswara Rao etc.**
Released At:	**Janatha, Pallavaram**

We shall see Jamuna on the screen after a long time in "Phulwari", a social story in Hindi produced by I.N.A. Pictures of Calcutta.

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OUR REVIEW

Kishore Sahu Lifts Story & Director To Dizzy Heights !

"Buzdil" Becomes A Screen Classic !

We congratulate Producer T. R. Fatehchand for his robust commonsense in selecting the story of "Buzdil" for production. Few producers would have dared to handle a problem story like "Buzdil" and risked box-office prospects. "Buzdil" may not become a great box-office success but it is a picture of which every one in the industry should be proud. As a maiden picture of a new producer, "Buzdil" is certainly a new milestone in the progress of our film industry. And pictures like "Buzdil" are produced only when stout-hearted financiers like Fatehchand want them to be produced. And that is why Fatehchand, whoever this rich man is, deserves our congratulations.

The story has always been the foundation of a great picture and in "Buzdil" Ismat Chughtai proves that she is a writer of great merit. Except in the final climax of Suraj's suicide, where one would like to differ from the talented writer, the story of "Buzdil" travels on sound psychological lines without a single inconsistency. And Chughtai's screen-play is also a good script of dramatic suspense giving full scope to the director and his artistes to show their talents.

MAN OF CONFLICTS

It is a story of a suppressed personality —a man who from childhood is brought up in a prescribed mould to the utter detriment of his natural self. In the blood of the soul thus murdered is planted another man who to all appearances looks super normal and exalted but is within himself a cockpit of severe mental conflicts.

Chachi, who seems to be a widow who had come to dinner and stayed, with Meera, a daughter of her own in addition, manages an orphaned but wealthy household of little ones consisting of Suraj, Chander, Munni and a ward named Chandni. Suraj is the eldest son and is earmarked by Chachi as her future son-in-law. There is money in this marking in addition to the husband for her daughter, Meera.

Raising him to the synthetic pedestal of "Bare Sarkar", she prescribes for Suraj a life of sham and hypocritical virtues and compels others to do obeisance to him. The boy soon grows up as a wax model of Chachi and though he looks lofty and peaceful on the surface, he hoards a thousand inner conflicts which poison his natural instincts and turn them into hatreds and frustrations.

Chander, Suraj's younger brother, who is left alone by Chachi as she does not have a second daughter, grows up to normal manhood and expresses its edge by his deep love for Chandni, the ward, who also bubbles into beautiful maidenhood. Chandni and Chander love each other passionately without both of them ever knowing that behind the windows of his study,

BUZDIL

Producers:	**Filmarts**
Language:	**Hindustani**
Story & Dialogue:	**Ismat Chughtai**
Music:	**S. D. Varman**
Songs:	**Shailendra & Azmi**
Photography:	**Jal Mistry**
Recording:	**Robin Chatterjee**
Cast:	**Kishore Sahu, Nimmi, Prem Nath, Cuckoo, Shahgul, Kanhaiyalal, Sunalini Devi etc.**
Released At:	**Roxy, Bombay**
Date of Release:	**22nd June 1951**

Directed By:
SHAHID LATEEF

Suraj, the superman of the family, also frets for Chandni.

Meera, watered by the doctrine of service and serfdom to her future husband, also grows up to fill her place in Chachi's plan but succeeds only in irritating Suraj who seems to live and breathe only for Chandni. But Meera has her mother's tenacity and she does not give up Suraj till the end.

Munni, the little sister, is a superfluous character and has no dramatic importance in the story.

With these characters in hand, Ismat Chughtai sets out to give us a problem story and she succeeds wonderfully as incidents after incidents are thrown around the central figure of Suraj. In a cleverly knit scenario, Suraj's character is revealed by a series of impacts of events on his mind. With the patient brush of an artist, Chughtai cleverly mixes up the basic colours of the man's natural desires with the passionate hues of his acquired personality and thus gives us a portrait of the complex character of a man who has the thirst but not the courage to drink—of a man who is hungry but cannot grab and eat. The writer calls it the portrait of a coward.

The writer kills Chachi at the right time and in doing so opens the floodgate of Suraj's passion. From then onwards Suraj becomes an aggressor in passion—a man who even conceives in crime but as usual ends in cowardice. And his final act of cowardice ends with a cup of poison.

SAHU'S CLASSIC PORTRAYAL

The way Kishore Sahu has played the role of Suraj, it seems that he alone could have done it. Sahu lives the role to the last expectation of the talented writer. It is the supreme genius of Kishore Sahu that lifts the story and its writer and its director to dizzy heights of fame. Without Sahu's dynamic portrayal, "Buzdil" would have been a very poor picture. For only a great artiste can bring words to life in the manner that Sahu has done.

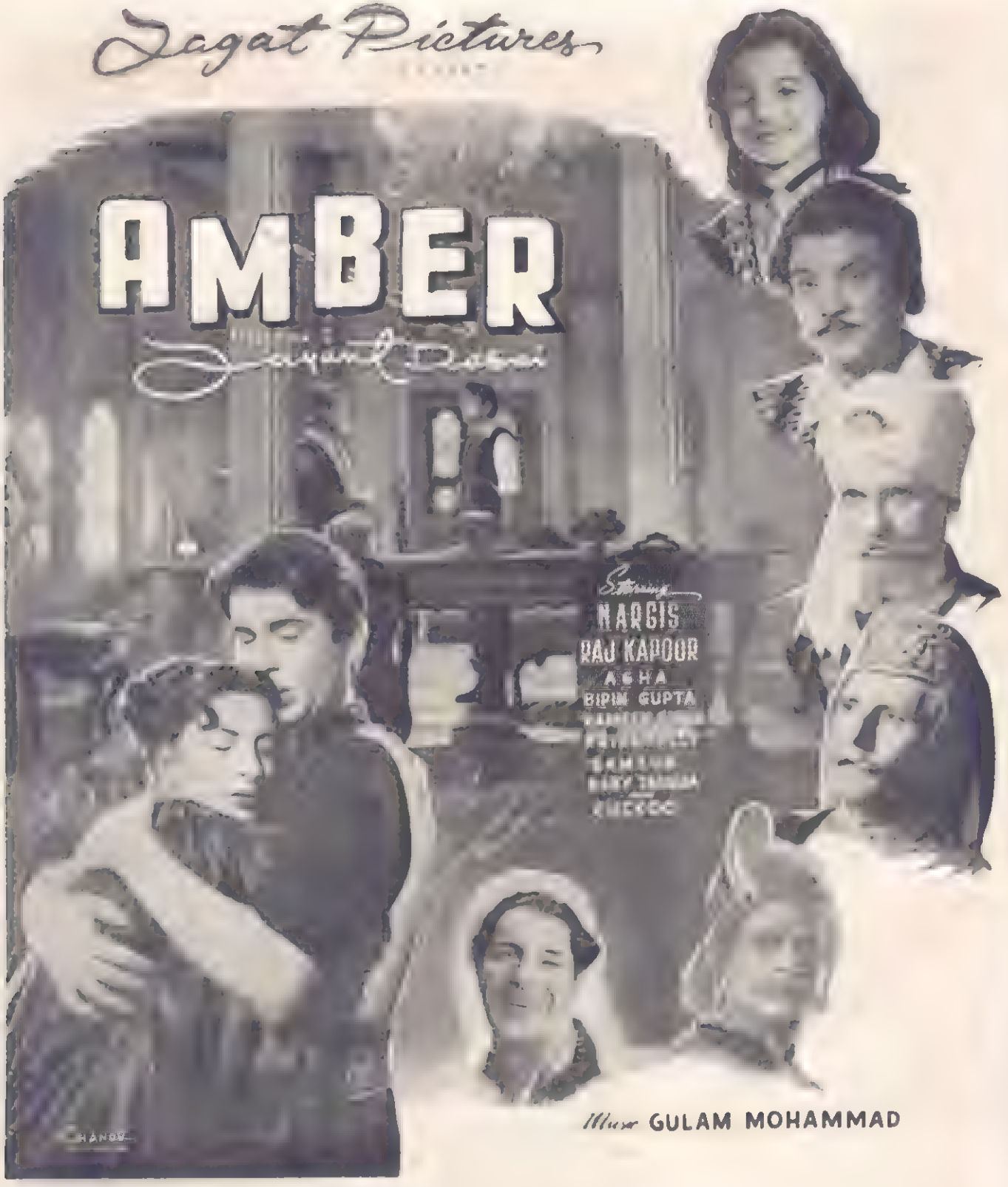
After his title role in "Raja", this is Kishore Sahu's best performance seen on the screen and his rare and subtle art deserves the salute of all critics.

Nimmi looks charming and gives her usual good performance as Chandni but she looks at the cameraman too often for approval. This seems to be a new habit which the dancing eyes of Nimmi have acquired.

Prem Nath gives a good account of himself as Chander but becomes a bit too loud and obvious at places. The adoption of certain Kapoor mannerisms—of Raj and Prithvi—does not seem to suit Prem Nath's personality.

Every one likes to squeeze Shyama. Balraj is no exception. He probably does it under the excuse of rescuing her from Anwar Hussein in "Hamlog", a Ranjit Picture.

Jagat Pictures



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Shahgul makes her screen debut as Meera and for a newcomer gives a promising performance. She needs stronger direction. Sunalini is shrill and stagy as usual. Her performance lacks sincerity.

The production values are quite good, Nimmi getting the best advantage of Jal Mistry's photography. The songs are well recorded. They are also well tuned but the lyrics are common compositions. The sets are unnecessarily crowded.

Shahid Lateef's direction is supported by two basic facts—a well-knit emotional story by his wife and a great performance by Kishore Sahu. It will be rash to accuse Shahid for Sahu's superb performance, Sahu being Shahid's senior in every respect. However, Shahid's direction of "Buzdil" is the best job he has done so far even though he commits quite a few silly technical mistakes. To quote only one instance: Song No. 2. "Jane na haaya yeh duniya" wrongly opens with two inserts of Munni and Chander printed on the orchestral music even before Chandni begins to sing. Both Munni and Chander are supposed to have heard her pathetic words and then gone near her. Or do they hear only the orchestra and go? Those inserts should have been put in a little later.

"Buzdil" may not appeal to our stupid masses who are only fit to vote for the Congress bullocks but it has an intellectual appeal which discriminating filmgoers must not miss.

Vijaylaxmi attracts attention in "Farmaish", a social theme produced by Om Prakash for Majestic Films.

OUR REVIEW

"Lavangi" Fails To Attract!

A Clumsy, Amateurish Picture From South!

The spectacular success of "Chandralekha" seems to have kindled the ambition of many a South Indian producer to become another Vasan by turning Tamil pictures into Hindustani.

If only some of these South Indian producers realize that as many as ninety pictures out of every hundred originally produced in Hindustani fail miserably from year to year, they will not be in such an unholy hurry to turn Tamil tortures into Hindi horrors.

What hits the bull's-eye is quality, be it from the North, South, East or West. Those South Indian producers who rush to follow in Vasan's steps, forget the thundering production and dramatic values which this South Indian genius puts in his pictures like "Chandralekha", "Nishan" and "Mangala". By any standard in the world these pictures have terrific box-office value.

"Lavangi" is an abortion of a South Indian producer's ambition to become another Vasan.

In his introduction to the picture, the producer gives us an apology for taking liberties with the story of Pandit Jagannath by quoting some South Indian writer who, it seems, disputes the well-known tale of Jagannath having married a Muslim maiden from the court of Emperor Shah Jehan.

DEBUNKED THE DRAMA

The license, thus arrogated by the producer, takes all the kick out of the great poet's romantic life and reduces his biography to an oft-told conventional tale.

The man who wrote "Sudhalahari", "Amritlahari", "Karunalahari", "Gangalahari", "Rasagangadhar", "Bhaminivilas" and several other poetic works certainly had some right to at least one Muslim maiden to get some soothe for his romantic agony. But the producer of "Lavangi" decided otherwise and reimposed on the romantic Jagannath his village wife who goes dancing right into the court of Shah Jehan to reclaim her husband.

LAVANGI

Producers:	**Sri Jagdish Films**
Language:	**Hindustani**
Story:	**B. L. Kavi**
Dialogue & Songs:	**S. K. Deepak**
Music:	**C. S. Ram**
Photography:	**Subba Rao & Cooper**
Audiography:	**Radhakrishnan & Loken Bose**
Cast:	**Rukmini, Sushil, Y. V. Rao, Ramesh Tewari, Vishnu Mehrotra etc.**
Released At:	**Central, Bombay**
Date of Release:	**22nd June 1951**

Directed By:

Y. V. RAO

Jagannath was a great poet who wrote for Shah Jehan and there is hardly anything in his life worth dramatizing except the two incidents: one of his marriage with a Muslim girl and the other of raising the waters of the Ganges by the recitation of his poetry when the Benares Brahmins refused him caste and recognition.

Both these dramatic incidents have been murdered in the story—one by omission and the other by commission.

That leaves behind a common tale of a swollen-headed Brahmin poet outgrowing the boundaries of his village and provoking the jealousy and hostility of local rivals by his intelligence and arrogance.

With this common set-up we see some clumsy repetitions of incidents from Prabhat's "Sant Tukaram" and "Dnyaneshwar" in which the poet leaves his young wife and old parents and goes away on an adventure while his wife and parents meet with the usual cruelties from local society.

And then the wife sings "Delhi Chalo" like an I.N.A. soldier and marches to Delhi barefoot, a distance of over 1200 miles. At least to see this feat, all Hindi knowing people must see "Lavangi", otherwise Y. V. Rao will commit suicide.

STUPID DIRECTION

With the help of Empress Mumtaz, Kameshwari, Pandit Jagannath's wife, ultimately reclaims her husband but not till the girl has sung and danced in the Moghul court before a thousand thirsty eyes.

If a good Brahmin girl brought up in the sacred cloisters of a Hindu home can do all that, why the hell was Pandit Jagannath denied the warmth of a beautiful Muslim maiden? After all in a bed of romance there cannot be any communal barriers.

The story ends very tamely on the banks of the Ganges where Pandit Jagannath recites his poems and brings down rain and brings up what looks like a corpse of the Goddess Ganga. And we wondered whether Ganga was a dead deity who could not stand in her own bed of water?

The production is disastrously poor. Badly recorded, almost every song becomes an earache. The photography is stupidly clumsy. The dialogue is very poor. The sets are pathetic and so are the unnecessary dances. The direction of Y. V. Rao is just damn stupid.

Y. V. Rao himself plays the role of Pandit Jagannath. And because of his aged, dehydrated face he looks more like a drunkard living on illicit liquor than a poet living on lofty thought. He looks a fool in the role and talks like an idiot. And whenever he is seen with Lavangi, he kills the beauty of that girl.

Rukmini who plays Lavangi is an attractive woman. She has a good screen personality which is heightened by her eloquent eyes. She gives a good account of herself, specially in the garden scene where she meets Jagannath for her first moonlit romance in Delhi. This girl is the only thing worth seeing in the picture.

The rest is just trash and not worth bothering about.

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